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Rossini.

THE LIFE OF ROSSINI. By H. Sutherland Edwards. In one volume. Hurst & Blackett. 1869.

In this handsome volume we have the first of several promised biographies of the illustrious Italian musician. Time will show whether we have also the best; but it is certain now that Mr. Edwards has written an eminently readable, interesting, and trustworthy book. Few were better qualified for the task. The author of a standard *History of the Opera*, and the most brilliant writer upon current operatic topics, was instinctively looked to for a life of Rossini. He has done what was expected of him, and the result—a very satisfactory one—is before us.

Nobody will look for an exhaustive biography of the great Italian in a volume of 340 pages. The reason is to be found in our author's first sentence:—"Although Rossini's active life did number precisely the threescore years and ten allotted to man, we must go back a full seventy years from the date of his last work to the first incident in his musical career." All the story of those seventy years will take a long and patient telling, and will require the plodding, unflagging energy of a Jahn or a Thayer for its elucidation. Such a work Mr. Edwards has not attempted. He has not written exclusively for the reference library of the few, but also for the pleasure and instruction of the many. No end could be more completely attained. The salient features of Rossini's life and labors are grouped in admirable order, and the book, while it conveys everything necessary to an accurate idea of its subject, is as interesting as a novel. To this result pure and graceful English in no slight degree contributes.

In fixing the main divisions of his work Mr. Edwards submitted to the dictation of circumstances. The "acts" in the master's life were as well defined as those in one of his own operas; hence Act I., "Rossini and his early works;" Act II., "Rossini at Naples;" and Act III., "Rossini's French career," is an arrangement which might have been predicated before opening the book. In our present notice we shall limit ourselves exclusively to the first of these epochs; not, however, neglecting the brief "introduction," which contains some sensible remarks of a general character. Thus early we meet with specimens of the thoughtful, or happily expressed ideas, which abound in the work. One or two quotations (the italics are ours) must be given. Speaking of Rossini's temperament, Mr. Edwards says: "every one has heard that when, writing in bed, he let fall the piece he was just finishing, he did not rise to pick it up, as a man of sluggish imagination would have done, but at once, with true musical activity, wrote another." The skill with which what seems the result of consummate laziness is here made into the reverse, savors of real literary legerdemain. Again we are told "he did not like the half-material bother of setting to work, but he was full of ideas, and when he did begin, melody flowed from him as from an eternal spring." Further, "he was too delicately organized and had too much sense to love labor for the sake of labor;" and, again, "his success was immediate, like that of a beautiful woman whose beauty every one can appreciate." We like to meet with passages such as these on the very threshold of a book. They entice us onward by showing that our guide is a pleasant fellow, who will not bore us with routine orations.

The space covered by our author's first division begins in 1799 (the printer has made it 1709), when the Rossini of seven years old took the part of the child in Paer's *Camilla* at the Bologna Theatre, and ends in 1814, when Rossini established himself in Naples. Mr. Edwards takes us

agreeably over the interval between Rossini's first appearance on the stage and his first musical work (written nine years after), by chatting about his master's ancestors and family arms. The latter, adopted by one Giovanni Rossini, circa 1550, are described, in language which would be the death of Garter, King at Arms, as "three stars in the upper part of the escutcheon, and a hand holding a rose, surmounted by a nightingale in the lower part." Mr. Edwards takes care to point out that the bird establishes Giovanni's credit as a far-seer. We need not dwell upon the story of Rossini's early operas here detailed, further than to note one or two amusing points. Prinetti, the young musician's pianoforte master, "never went to bed, and he taught his pupils to play the scales with two fingers, the first finger and thumb." These peculiarities are very well put together, because the first acts as buffer to the shock of the second. A man who never goes to bed may be expected to do anything. Another good story is of a *seconda-donna* for whom Rossini wrote in his *Ciro*. "The poor woman had only one good note in her voice, and he accordingly made her repeat that note and no other, while the melody of her solo was played by the orchestra." Complaisant *maestro*! yet more complaisant public! But the best story of all tells how thoroughly Rossini "sold" a boorish manager who treated him uncivilly and gave him a "monstrously absurd" libretto. The composer was obliged to write, but, as the terms of engagement did not dictate how, he made the bass roar at the top of his register, and the soprano murmur on her lowest notes. To a comic artist he gave all sentimental music, and the most difficult air, accompanied *pianissimo* and *pizzicato*, to another who could not sing at all. He went further, and got an "effect" out of the tin shades of the orchestra candles, which were struck by the musicians. This was too much, for it irritated the audience, and Rossini was compelled to go, without standing upon the order of his going. Mr. Edwards excuses him by implication, very neatly, saying, "Rossini had to choose between a bad joke and a bad opera, and he preferred the former."

The production of *Tancredi* in 1813 brings us to a very valuable feature in this biography—a clear description and estimate of the reforms made by Rossini in Italian opera. At the outset, Mr. Edwards rapidly sketches the history of Italian opera down to the time of his hero, choosing as representative works Pergolesi's *Serva Padrona*, Gluck's *Orfeo*, Cimarosa's *Matrimonio Segreto*, and Paisiello's *Barbiere*, arriving, in the end, at the complete development which a German composer, Mozart, attained in his *Don Giovanni*. This development, as every musical reader knows, preceded the changes Rossini was the first among Italian musicians to make, and our author clearly leans to the assumption that the latter were independent of the former. The case, however, is not very clear, and no authoritative evidence is produced from which anything positive can be inferred. After describing the production of *Tancredi* at Venice, Mr. Edwards goes on to tell of Rossini's improvements in the construction of comic opera, which began thus early (1813) with *L'Italiana in Algeri*. For information as to what these were, as also for particulars of the corresponding changes made in *opera seria* (*Tancredi*) we must refer to the book itself. But we cannot so pass over the master's quarrel with Velluti, the male soprano, and its consequences to music for the voice. Our author's account of these matters is prefaced by some remarks upon the want of dramatic interest in Rossini's life, at which we must for a moment pause. They are very tersely put, as witness the following:—"In

his numerous affairs of the heart he seems always to have been met half-way; nor did his works ever remain unappreciated for more than about twenty-four hours at a time." He was a "practical philosopher," and "if, as occasionally happened, an opera of his fell to the ground, he literally picked up the pieces." In illustration, Mr. Edwards cites the overture to *Aureliano*, "which a year afterwards was taken to Naples, to serve as an introduction to *Elisabetta*, and a year after that (*Elisabetta* having perished), to Rome, where it got prefixed to the immortal *Barber*—from whom may it never be separated." Imitating Handel in this respect, he imitated him also in off-hand dealing with the whims of vocalists. The gist of his quarrel with Velluti amounts to this: The sopranoist had a part written for him in *Aureliano*, which he wanted to embroider according to the then detestable fashion (a fashion not wholly extinct unhappily); which he did embroider, in point of fact, so much that Rossini could not recognize his own handiwork. The composer, who "knew that it was not his part to supply these acrobats with bits of carpet on which to perform their gymnastic feats," objected, and a row ensued, ending in a resolve to write for the future exactly what was to be sung, neither less nor more. Rossini was the man of the time, and his declaration of war against the domination of singers was enough. "To be sure," says our author, "these giants of sopranists, with their vocal equestrianism, their shouting from the summits of mountains, and their plumes five feet high, were already approaching their last days. Still the great Velluti was in his vigor in 1814, and it was in that year that the young Rossini declared war against these Philistines, and succeeded in liberating vocal music from the tyranny of vocalists." The eighteen months' interval between *Aureliano* and *Elisabetta* (first of the Neapolitan operas) occupies the last chapter of the division now under notice. In that interval, Rossini produced *Il Turco in Italia* and *Sigismondo*, which together supply but little matter. Hence, Mr. Edwards gives us an interesting disquisition upon Italian theatres, from which, wanting space, we cannot quote. If anybody desires to be amused and instructed upon this point, the book itself is accessible.

In a future article we shall accompany Mr. Edwards throughout the second period of his hero's career. It is our fault if any reader feels reluctant to go with us.—*London Mus. World*.

Musical Instruments.

(From the London Athenæum.)

54 Addison Road, March 27, 1869.

I submit to you a short account of my collection of antiquated musical instruments, since I have reason to believe that such a collection may be of some interest to others besides musical readers.

Among the lutes there is one resembling the figure of the "old English lute," given by Thomas Mace in his "Musick's Monument," London, 1676. It has a double neck, and only thirteen strings. Thomas Mace says, "The theorboe is no other than that which we call'd the old English lute." On the theorbo used on the Continent, however, the neck for the bass strings was much longer than it is on the present specimen. Still more interesting is another lute, which has attained the venerable age of 450 years. It is the work of Laux Maler, a German, who lived in Bologna about 1415, and who may be considered as the Amati of the old lute-makers. At the time when Thomas Mace wrote his book before mentioned, the lutes of Laux Maler were in high repute, and, "pittifull old, batter'd, crack'd things" as they

were, they fetched as much as 100*l.* a piece. My specimen is in a sound state of preservation; nothing has been altered on it, except the tuning-pegs—brass and ivory screws having been substituted for the original pegs. This contrivance, as well as a painting of flowers on the sound-board, is probably not older than about a hundred years. The cracks on its pear-shaped body have been carefully mended, and, in my opinion, rather contribute to its dignity, like the wrinkles of a venerable grandsire. Its tone is remarkably fine.

One of the most popular instruments in domestic circles about three hundred years ago was the cithara, also mentioned by the old writers as *cithern* and *cythorn*. It must be remembered that the name of cithar was formerly applied to various stringed instruments, but especially to such as had wire strings which were twanged with a *plectrum*, usually made of a quill or a piece of whalebone. My collection contains several of these instruments. One is a fine specimen of the cithar which was commonly found in barbers' shops and in gay houses. It is ornamented with inlaid ivory, mother-of-pearl, colored woods, &c. Another, the *cithara bijuga*, has, as its name implies, a double neck. It evidently dates from the sixteenth century, and belonged formerly to a museum of antiquities at Vienna. There are on it seventeen wire strings, eight of which are placed near the finger-board; and the others, which extend to the longer neck, serving for the bass notes, run at the side of the finger-board. I know of only one other specimen of this instrument equally well preserved, which is in the museum of the Germanic Society at Nürnberg. A third cithar in the collection I would notice, because I think it likely that it represents the "poliphant" of Queen Elizabeth. Playford, in his "Introduction to the Art of Descant," London, 1683, while extolling the musical accomplishments of Queen Elizabeth, remarks, "I have been informed by an ancient musician and her servant that she did often recreate herself on an excellent instrument called the poliphant, not much unlike a lute, but strung with wire." I have not succeeded in finding trustworthy information respecting this poliphant, (polyphon?) but I should not be surprised to learn that it was the kind of cithar just noticed. Another curious instrument with wire strings admired by our ancestors was the pandore. The name is probably known to many of your readers, but the construction of the instrument seems to be now scarcely clear to musicians. As far as I have been able to ascertain, there were three differently shaped instruments in use in England called by very much the same name, viz., the Italian pandura, the English pandore (both of which are represented in my collection), and the bandoer, which is recorded to have been invented about the year 1560 by one John Rose, a citizen of London, "living in Bride-well," but which is, in reality, only a pandura with some modifications in shape. The gittern, which by recent musicians has not unfrequently been mistaken for the cithern, had catgut strings like a guitar. Mine has ten strings, which produce five different tones, as each tone has two strings in unison. The mandoline, one of the handsomest instruments of the collection, is not very scarce, neither can I assign to it a high age. On the other hand, my mandola, exactly like the mandoline in shape, but of the size of a large lute, I consider an especially interesting acquisition, on account of its scarcity. My dulcimer, mounted with wire strings, which are struck with two little hammers, cannot claim a high age; but it is of the old stamp, and may be regarded as a faithful representation of the dulcimer mentioned in the Bible. I need hardly add, that the translators of the Bible, unacquainted with the musical instruments mentioned in the original text, adopted for them the names of those in use at their time which appeared to them to correspond most nearly with those of the Hebrews and Greeks.

I pass over my viola da gamba ("viol-de-gam-boys," as Sir Toby Belch calls it), and several others musically not less interesting, to my clavichord. This instrument, the precursor of the pianoforte, has not the "jacks and crowquills" of

the harpsichord, spinet, and virginal, but it is provided instead with so-called *tangents*, i. e., little iron pins, which press under its brass strings when the keys are struck. It is well-known that Sebastian Bach, and other great composers who lived before the invention of the pianoforte, wrote for the clavichord many of their admirable fugues, gignes and sarabandes. Its tone, though but weak, is impressive, and really very pleasant and soothing; at least, I must say that I have often thoroughly enjoyed playing in the evening on the clavichord the old precious "Suites" by Bach and other great masters of the periwig age as they were intended to be played. The pitch of this instrument is more than a "whole tone" below that of our present pianoforte; and this reminds me to moot a question which, considering that the pianoforte has now-a-days become a necessary article of household furniture, may not be inopportune. One of the principal causes of the high price of a good pianoforte is said to be the power required for resisting the enormous tension of the strings, which on the largest instruments amounts to about sixteen tons. Now, if the recently proposed lower pitch should be adopted; we ought to buy our pianofortes cheaper than hitherto; and this is a by no means unimportant recommendation, in addition to others often advanced and very manifest, for the adoption of a lower pitch. But to return to the old instruments.

The musical reader will naturally ask, "How do they sound? Might they still be made effective in our present state of the art?" Allow me, therefore, to say a few words on these musically important questions. It is generally, and in my opinion very justly, admitted that in no other branch of the art of music has greater progress been made during the last century than in the construction of musical instruments. Nevertheless I cannot help thinking that we have also lost something here which might with advantage be restored. Our various instruments, by being more and more perfected, are becoming too much alike in quality of sound, or in that character of tone which Prof. Tyndall, in his "Lectures on Sound," calls "clang-tint." Every musical composer knows how much more suitable one *clang-tint* is for the expression of a certain emotion than another. The old instruments, imperfect though they were in many respects possessed this variety of *clang-tint* to a high degree. Neither were they on this account less capable of expression than our modern ones. As regards beauty in appearance, they were superior. Indeed, we have now scarcely a musical instrument which can be called beautiful. The old lutes and cithers are not only elegant in shape, but are also often very tastefully ornamented with carvings and with designs in marqueterie and painting. In confirmation of this opinion, I may also point to the musical instruments exhibited in the South Kensington Museum. There are at present about 150 instruments in the Museum, most of which are still in use; but there are also some fine specimens of antiquated ones among them, and several of these are of high interest—as, for instance, the precious Italian spinet, ornamented with jewels, of the year 1577, and Handel's harpsichord, recently presented by Messrs. Broadwood. A descriptive catalogue of this collection will shortly be published as well as photographs of the most interesting instruments in the Museum.

Most kinds of the musical instruments in use at the time of Queen Elizabeth were evidently introduced into Northern Europe from Italy and Spain. It would, however, now be futile to search in these countries for fine specimens; they are more likely to be met with in Paris and London. Signor Mario has procured several in London for his Museum of Antiquities at Florence. I have purchased most of mine from M. Chanot, in Wardour Street. It gives me pleasure to mention his name here, especially as my acknowledgment of his assistance may be useful to other collectors as well as to M. Chanot. Unimpaired specimens of these antiquated instruments are, indeed, now rarely met with; as a rule, they have been altered in the course of time to fit them to mod-

ern requirements. I should think, however, that well-preserved relics of this kind may still be stowed away in the lumber-rooms of old mansions. Perhaps this letter may have the effect of rescuing a few from oblivion. Are there not in some of the cathedrals store-rooms containing relics of articles which were used in religious performances before the time of the Reformation? Surely some such objects must have escaped demolition by religious enthusiasts. Among these relics may possibly be found the *regals*—a portable organ, which was used by the Roman Catholics in religious processions. There could be now no better place for the preservation of any such antiquities than the South Kensington Museum.

CARL ENGEL.

A Letter from Felix Mendelssohn-Bartholdy to Goethe.

(From the "Neue Berliner Musikzeitung.")

A wish has been expressed in many quarters that the letters written, with youthful reverence to Goethe, by Mendelssohn, in his long travels through Germany, Italy, Switzerland, and France, during the period from 1830 to 1832, should find their way before the public. The following letter written on the 28th August, 1831, at Lucerne, to Goethe, after Mendelssohn's return from Italy, will, therefore, as the first characteristic specimen of the youthful letters in question, which have as yet remained unknown, doubtless excite universal interest, though it can be given merely in a somewhat imperfect state. In the manuscript, as it fell, quite accidentally, into our hands, neither the name of the writer nor that of the person addressed, is given; and the same is true of the date. The object for which the letter was written, however, points pretty directly to Goethe. No wonder, consequently, that the name of Mendelssohn suggested itself, when a combination of names, so well-known to us from the *Reisebriefe*, as that of Engelberg, Sebastian Bach, and *Wilhelm Tell*, with the address: Lucerne, and the date, August, 1831, caught our attention. It is evident that the letter must have been written on some festival and holiday. Now the 28th was the only Sunday Mendelssohn spent in Lucerne. We may remark, moreover, that the 24th, which, from the letter of that day (*Reisebriefe*, I, 266), written at Engelberg, might be supposed to be Sunday, fell on a Wednesday, and that the service described in it was in honor of St. Bartholomew. On Thursday, the 25th, Mendelssohn went from Engelberg to Lucerne, saw there, on Friday, Weigl's *Schweizerfamilie* (Devrient, *Reminiscences*, p. 130), and, on the day following, wrote the letters to Devrient (*Ibid*, p. 122), and to Taubert *Reisebriefe*, I, 267), in which there was consequently no mention of the performance of *Tell* at Lucerne. Mendelssohn must have witnessed it on the Sunday afterwards. The annexed letter was written on this Sunday, the conclusion being added after the performance. Mendelssohn's stay at Lucerne terminated on Monday, the 29th. It is probable that the present letter was the only one which Mendelssohn addressed to Goethe from Switzerland. The fact of Goethe's having had several copies made—but for which we should not have been able to lay the letter before our readers—proves that he attached a peculiar value to the descriptions it contains of the deluge-like rain, and of the performance of *Tell*. The parallel passages under the text are intended to direct attention to Mendelssohn's scrupulous exactness and truthfulness in the descriptions. The tone adopted towards Goethe is, it is true, a little more staid, but no less fresh than that of the *Reisebriefe*, though the exclusively subjective touches, which impart so much grace to the latter, are wanting.

Berlin, 6th Feb., 1869.

VON LOEFER.

Lucerne (the 28th), August, 1831.

As I am to send you an account of all the principal features of my journey,* I must not neglect Switzerland, which was always the country of my predilection. I shall never forget the time I have spent wandering about the mountains on foot, all

* *Reisebriefe*, I., p. 13. "Then he" (Goethe) "said to me I must sometimes write to him."

alone, without knowing anyone, and without thinking of anything, except the new and magnificent things I beheld every moment.

I came from the land of clear skies, and of warm climate; Switzerland soon announced itself very differently; I had rain, storm, and mist; I had even to submit to be snowed up frequently in the mountains.† I do not know how it was, however, but even that pleased me, and when, at times a few black rocks reared their summits out of the clouds, or a whole tract of country rose up in the sunshine from out the mist, it was something magnificent.‡ I did not, therefore, allow any storms to prevent me from clambering about, as well as I could; sometimes the guide would not accompany me; I frequently saw nothing at all, but I made the attempt notwithstanding, and then, when a fine day did come, my delight was doubled.§ It seems to me as though I felt more respect for Nature, and yet were nearer to her here than elsewhere; but the country and the people are dependent entirely upon her.

You will have heard of the fearful inundations and tremendous downfalls of rain that have devastated the Bernese Oberland; I was there at the time, and it was terrible to see how everything due to man, even those objects which were most solid, disappeared without resistance and in a moment, leaving no trace behind, just as if it had never been; roads, bridges, meadows, and houses; at the expiration of three days, all nature was again quiet, and smiling, as if nothing had occurred, and the people set about restoring their works which had been destroyed, as well as they could.

I happened just at that very time to be alone, without a guide, journeying along by the Lake of Thurn.¶ Now, ever since the day that you told me about your observations on the weather, and the clouds,* I have taken a particular interest in the subject, and remarked more than once before what is going on overhead; on the present occasion, I was enabled to see exactly how the storm gradually formed. For two days clouds had been collecting, when, at length, on the evening of the 7th there was a heavy storm, which lasted, with continuous rain, all through the night; in the morning, it seemed, however, as if not rain, but clouds had come down. I had never seen clouds lying so low; they had settled, far and near, round the foot of the mountain, in the valley, quite white and thick, while the heavens above were full of black fog. For a time it did not rain, until the clouds underneath began moving, and shifting backwards and forwards; the rain then recommenced, lasting the whole day and the whole night, but it was not until the third morning, the 9th, that the masses, properly so called, had collected, the entire extent of the horizon and of the heavens being filled by them. As you generally see a storm rise in a clear sky, so, on the present occasion, one host of clouds was piled on the other, and passed over the country from the flat land in the northwest into the mountains on the south-east. It was utterly impossible to distinguish the opposite shores of the Lake;§ in the interval that one layer of clouds had passed, it did not rain, but it began then from the next, in a moment, and with indescribable fury. All the footpaths were now under water; the springs ran in all directions over the roads, and the mountain streams foamed madly down; they were quite dark brown;|| it seemed as if various kinds of dark earth were leaping over each other in the bed of the flood, and dashing into the Lake; you could see the dark streaks for a long distance in the clear waters of the latter. The smaller bridges were all carried away in the morning; the piers and arches of the larger stone ones were torn asunder; and a stream from the woods bore objects for household use and furniture into the Lake,* but it was not then known where the houses had been destroyed. The following day, when it left off raining, on my entering the valley of Lauterbrunn, the broad carriage-road had disappeared; a confused heap of stones, sand, and blocks of rock covered for a quarter of a mile the ground it once occupied. The same mis-

fortune visited on that day nearly the whole country, the Gothard, Unterwalden, Glarus, etc. It was sometimes difficult to go forward; and I had to walk over the mountains because the water had not left a dry spot in the valley; but it was, for this reason, all the more beautiful in the mountains.

I spent the last week in an Unterwald monastery, Engelberg,‡ many thousand feet above the sea, in a perfect solitude. I found there a fine organ, and some friendly monks. They had never heard of Sebastian Bach, and it struck them as something quite strange when I played them two or three of his fugues; they were pleased, moreover, to say that I must perform the duties of organist on the festival,§ accompany the mass, and execute the responsories; it was the first respectable organ that I had had under my hands for some time, for in Italy I did not meet with one in anything like decent condition. The monks possess, also, a fine library; politics, strangers, and newspapers never penetrate into that part of the valley, so I spent a pleasant time there. The weather, too, has cleared up, and, at present, especially, it seems as though nature wished to celebrate the day and rejoice. There is the brightest blue sky, the mountains have decked themselves out in the lightest colors, and the landscape has put on a joyous holiday look, as though they knew what festival it was.||

I have just returned from the theatre, the only one in all Switzerland, where they performed Schiller's *Wilhelm Tell*: as the Diet is holding its sittings here, the Swiss make an exception to their custom: rather to have no theatre at all than a bad one. As it is the only one in the country, allow me to say a few words about the patriotic performance. There are only about ten persons in the entire company, and the stage is as large and high as a moderate-sized room; still they were anxious to give the grand folk's scenes. So two men in peaked hats represented Gessler's host, and two others, in round hats, the Swiss country people; none of the subordinate personages made their appearance at all. Whatever they had to say of importance they omitted without ceremony, and quietly went on with the next words of their part, without any connection, a circumstance sometimes producing comic results. Some of the actors had learnt only the sense, which they turned, on the spur of the moment, into verse themselves: Gessler's errier tore the drum from his button-hole the first time he gave the instrument a blow, so that it fell to the ground and could not be made fast again, to the great delight of the liberty-loving public, who laughed heartily at the slave of the tyrant; yet with all this, the piece was not to be killed, and produced its effect. When the well-known names and places, which one had seen the day previous, came under their notice, all the audience were delighted, nudging each other, and pointing to the pasteboard lake, although they could see the real one, which was far better, by going out of the theatre. The person who afforded the greatest satisfaction, however, was Gessler, because he behaved very rudely, ranting and raving furiously; he looked like a drunken mechanic, with his tangled beard, red nose, and cap on one side; the whole affair was exceedingly Arcadian and primitive, like the infancy of the drama.

† P. 260. Engelberg, the 23rd August.

‡ St. Bartholomew, the 24th, pp. 236 and 237.

§ Goethe's last birthday.

The Lower Rhenish Festival of 1869.

(Correspondence of the London Musical World.)

The forty-sixth "Niederrheinisches Musikfest" took place at the Festival of Whitsuntide at Düsseldorf. As a sketch of the foundation and progress of these meetings has been on more than one occasion given in these columns, it is hardly necessary again to enter into historical details as to their origin and their gradual development into the most interesting triennial cycle of musical festivals in Europe. Suffice it to say that they were instituted in 1818, since which year they have been held at Elberfeld, Düsseldorf, Aix-la-Chapelle, or Cologne, and that since 1860 they have occurred in unbroken triennial alternation at the last three places. Of these, Düsseldorf, whether considered historically, artistically, or locally, claims precedence in interest and association. For, in the first respect, it is at Düsseldorf where these meetings have most frequently been held, and where the first one, in 1818, took place. It was at Düsseldorf where the most important works were produced; for instances, Mendelssohn's *St. Paul* in 1836, and Schumann's D minor and B flat symphonies, respectively in 1853 and 1860. And with this town are the names of these two greatest composers since Beethoven closely associated, both masters, as well as Rietz and Hiller, having here been music-directors. Four of the Düsseldorf festivals were conducted by Mendelssohn, who also directed at Cologne in

1835 and 1838, and at Aix-la-Chapelle in 1846. In the second place, Düsseldorf is the centre of a district in which perhaps a stronger artistic feeling prevails than in any part of Northern Europe, and shares with Munich, whither its famed collection of pictures was removed in 1805, the honor of possessing the best school of modern painting in Germany. During the present month no less than five exhibitions of native talent are open in this comparatively small town—namely, one at the Tonhalle, another the "annual exhibition of the Art-Union of Rhineland and Westphalia," a third, to which the pictures are all presented by the exhibitors, for a bazaar in aid of the funds of the Roman Catholic hospital, and also two permanent exhibitions. So that the attractions to those who visit this place at the time of "Pflingsten, das liebliche Frühlingsfest," are on this account alone in no slight degree enhanced. But independently of these advantages Düsseldorf is a far more suitable and pleasant locale than either Cologne or Aix for these delightful musical congresses, for in consequence of its beautiful environs and famed public gardens—in which, inspired perhaps by the frequent visits here of Jenny Lind, the nightingales take up the song when it ceases at the evening concerts, and continue it the whole night long—and on account also of other attractions here at spring-tide, Düsseldorf is always at this season thronged with holiday folk who come in from the neighborhood to keep joyously and religiously the three days of the great Whitsuntide Festival. Again, Düsseldorf has for the last three years possessed a "Tonhalle" accommodating 4,000 persons, and admirable as to acoustic effect, which, with its adjacent rooms and spacious garden, is superior to most buildings of the kind, and considerably so to the "Kurhaus" at Aix, or the "Gürzenich" at Cologne. In this splendid new building, which was last week brilliantly illuminated and tastefully decorated with festoons and evergreens, a fine organ has recently been erected by Schulze, which contains three manuals and forty stops, and is worthy of the first builder in Germany.

This year's Festival has been a brilliant one; the selection and performance of the music as worthy as usual of the occasion, and the receipts, a secondary matter with the Germans, have been about 15,000 thalers, a large figure considering the reasonable price of tickets for the best places—namely, six shillings for each concert, a sum which cannot fail to remind an Englishman of the exorbitant price in his own country for hearing music less artistic, less rehearsed, and less well performed. The admission to the three preliminary rehearsals was one shilling, and to the three dress rehearsals two shillings. As has been stated on former occasions, these "Proben" conduce very much to the interest of a German festival, affording opportunity to musicians of hearing how the most effective readings of great works are brought out and communicated to band and chorus by a first-rate musician such as Dr. Julius Rietz, *Hofkapellmeister* of Dresden, who, on this occasion as well as at several previous Rhine Festivals, was commander-in-chief. The local conductor was Herr Tausch, a composer and pianist of much ability, and music director at Düsseldorf. The orchestra, selected from some of the chief towns in Prussia, numbered 134 players—viz., 50 violins, 19 violas, 19 violoncellos, 13 double basses, 4 flutes, 4 oboes, 4 clarinets, 4 bassoons, 6 horns, 4 trumpets, 4 trombones, 1 ophicleide, 1 drum, 1 triangle. The chorus, supplied from Düsseldorf, Elberfeld, Cologne, Aix, Bonn, Essen, Crefeld, Gladbach, Dortmund, Wesel, Rotterdam, Mulheim, Emden, Dessau, Barmen, Cleve, Erkelenz, Carlsruhe, Detmold, &c., consisted of 220 sopranos, 175 altos, 123 tenors, and 192 basses—in all 710 voices. The total number of performers was 854. The soloists were Mme. Bellingrath (*née* Wagner), soprano, of Dresden; Mme. Jenny Soltans, soprano, of Cassel; Mme. Joachim, contralto, of Berlin; Herr Vogl, tenor, of Munich; Herr Carl Hill, bass, Schwerin; Herr Grützmacher, violoncellist, of Dresden; and Herr Joachim, violin. At the organ Herr Knappe, of Düsseldorf, presided with great ability; his accompaniments were never intrusive, and instead of merely doubling or overloading the orchestral parts, as is too often done in England, he played an independent part, and gave to the general tone of the orchestra a new and mellow tint, often producing novel and charming effects of combination, and proving that "Pope and Emperor" (as Hector Berlioz aptly calls organ and orchestra) may be on friendly terms, especially if the former be subservient to the latter. Throughout the performances the organ was, if the expression be admissible, not heard, but felt. Much tact in handling the instrument having also been noticed at the Rhenish Festival at Cologne, last year, when Herr Weber was the accompanist, and at Aix in 1867, when Herr Breuning presided, special reference is here made to the fact, as it must be confessed that in respect to use of the organ at English

† Ibid, p. 253. On the Fraulhorn, the 15th, and, p. 257, in the Hospital, the 19th August.

‡ Ibid, p. 254.

§ For instance on the 4th.

|| Reisebriefe, I., p. 238, et seq.

* Goethe's interest in meteorical observations is well known. † Reisebriefe, I., p. 234. Wimmis, the 5th. "For four hours, the storm has been coming down, as though the clouds were being squeezed," and, p. 237: "The rain-clouds are hanging to-day lower down in the valley than I ever saw them before."

‡ Ibid, p. 238.

§ Ibid, p. 239. "You could see absolutely nothing; not a mountain—rarely the outlines of the opposite shore."

|| P. 239, at the bottom.

* P. 244. "Information has been received that the Kander has brought down a quantity of household utensils and furniture, no one yet knows whence."

† P. 257; the 13th August. "Where, six days ago, there was a most splendid highway, there is a wild and confused heap of rocks."

festivals there is often considerable room for improvement, and that on this point, as well as in many other matters musical, we might take a hint from our Teutonic neighbors.

The band, led by Japha of Cologne and Röntgen of Leipzig, was magnificent. Such orchestral playing is not attained *chez nous*. It may have been approached at Birmingham festivals, on which occasions the strings are so numerous and so efficient, and in some respects by the orchestra under Herr Manns' admirable direction at the Crystal Palace Saturday Winter Concerts, or by Herr Hallé's justly famed band at Manchester. But, when considered as a whole, the performances at Düsseldorf appeared to us far in advance of those realized by our three best orchestras, and quite up to the standard of excellence attained at Berlin, Leipzig, or Vienna. The chorus was in its way as efficient as the splendid band which supported it. "Never," said Charles Klingemann, writing to England of the seventh Düsseldorf festival—"never did I hear such chorus singing. All the singers, with the exception of the soloists, were amateurs, as also the greater number of the instrumental performers. It is this circumstance which gives to this festival its peculiar excellence and beauty. From all the neighboring towns, and the whole country round, the dilettanti were gathering, arriving in steamboats and diligences—not to toil at an irksome, ill-paid task, but for a great musical field-day, full of soul and song. All ranks and ages uniting for the one harmonious end. . . . Add to this love of the art, the good training, a well-cultivated taste, and general knowledge of music, and it is explained how they produce such an effect. You felt the life, the pulsation of this music; for their hearts and understandings were in it. It was here, in this chorus, and in this band, that public opinion resided; the audience listened and enjoyed, but the amateur performers really constituted the festival." These remarks by Mendelssohn's intimate friend concerning the meeting of 1836 apply with no less force to that of 1869.

The programme of the first evening was the oratorio, *Joshua*, by Handel, and symphony, No. 7 (A major), by Beethoven. The first of these works, which was composed in the year 1747, has received a fair share of the neglect and indifference shown to many of the master's oratorios in the country wherein they were produced. It seems to have been performed four times in London in the following year, 1748, and three times in 1752, after which we can find no record concerning it until 1839, when it was given twice, and again twice in 1842, under Mr. Surman's direction, who has done so much for the promulgation of Handel's less known oratorios, at Exeter Hall. For the latter performances, Mr. G. Perry wrote additional accompaniments. The oratorio was also given in 1846, under the same direction, and again in 1849 and in 1854, the number of times of its performances thus being fourteen during 122 years. It has been selected at four of the Rhenish Festivals—in 1838, 1845, 1861, and 1869. On the first of these occasions, it was performed under Mendelssohn's direction, according to the original score, with organ accompaniment; in 1845, it was conducted by Rietz, who added additional accompaniments, which were used in 1861, and at the Festival under notice. It is unnecessary here to give a detailed account of a work which probably has not been heard, nor, it is to be feared, is likely to be heard by our readers. Should it be revived, and should it be our lot to notice the occasion, the acquaintance made last week with its many beauties will be serviceable, and experience gained by hearing it so carefully rehearsed will be recorded. It is enough now to say that the oratorio is one of Handel's great works, although, as in *Samson*, some recitatives and duets might be omitted without disadvantage; that the performance was superb and excited great enthusiasm, and that Mme. Joachim, as Othniel, and Herr Carl Hill, as Caleb, were all that could be wished. These two artists, respectively, contralto and bass, are great in oratorio. Mme. Joachim is now considered one of the first oratorio singers in Germany, and at the Festival she certainly bore away the palm. Her voice is of excellent quality, and throughout its entire register is equally good, and her style is pure and broad, as might be expected from the illustrious name she bears. Although her voice is lower and less flexible than that of our great baritone, in style and appearance, Herr Hill resembles Mr. Santley, and is a thorough artist. His singing of Schumann's songs is second only to that of Stockhausen, and has been recorded by us as admirable at previous Rhine Festivals. The other soloists, Mme. Soltans (Othniel) and Herr Vogl (Joshua), were hardly up to the mark in oratorio singing, their style, especially that of the Munich tenor, being tinged with an operatic flavor. Beethoven's glorious symphony, No. 7, which has been given at eight of these festivals since 1823, should have

been played the next day; as such a symphony after a long oratorio, even with an hour's interval in the enjoyable garden adjoining the "Tönhalle," is almost too much for mortal ears. This concert lasted altogether nearly five hours, and the heat in the hall was excessive. The performance, however, of Beethoven's grand music was, with the exception of that at the rehearsal the previous day, the finest we have heard. The three first movements were as near perfection as could be imagined, but Rietz, probably feeling the concert to be far too long, took the *finale* at such tremendous speed that, although no want of clearness in the most rapid passages was noticed as played by that marvellous orchestra, it was felt that this extraordinary movement was being played quicker than the composer intended.

The programme of the concert on Whit-Monday was as follows:

Overture to "Euryanthe".....	Weber.
"Magnificat".....	Bach.
"Spring," and "Autumn," Nos. 1 and 3 from the Seasons.....	Haydn.
"Lobgesang," Sinfonia cantata.....	Mendelssohn.

Weber's greatest overture was played à merveille, and almost encored. The most important and interesting selection on this or any of the festival days was Bach's glorious setting of the Song of the Blessed Virgin. This work, which is in the loftiest regions of choral music, was last given at Aix in 1864. Why, as we have asked on previous occasions, are these grand choral works of Sebastian Bach systematically ignored in England? As regards some of his cantatas, of which there are said to be some 400, there might be a difficulty as to translation of the German text, and as to additional orchestral parts; but in the case of this superb *Magnificat*, neither of these difficulties exist, as the original Latin words could be sung, and additional accompaniments, which were used on this occasion, have been ably added by Robert Franz. If such a work as this were in the programme of the Worcester or Norwich Festivals which are to be held in September, special interest would at once attach itself to those two meetings. Much might be written concerning the six sublime choruses in this noble composition, and it seems useless to attempt to convey to those wholly unacquainted with the majesty of Bach as a choral writer any adequate idea of the effect he produces. It must suffice to mention the stupendous choral following the "Ecce enim ex hoc beatum me dicent"—when the whole choir burst in with the nominative case, "Omnes, omnes, generationes," on which words alone a masterly fugal chorus is constructed, and also to specify the force of the treatment of the passage, "et dispersit superbos," with which the next chorus with a "diminished seventh" on the dominant of F sharp minor so suddenly concludes, and the subsequent magnificent *adagio* at "Mente cordis sui," in which the modulations and progressions in sustained harmony equal in sublimity anything—not forgetting instances in *Israel in Egypt*—which can be called to mind. The six solos were well given, and the chorus, "Suscepit Israel puerum suum," which is indicated to be sung by all the *soprani* and *alti*, was, probably on account of its difficulty, assigned to Meses. Bellingrath, Soltans, and Joachim. Considerable enthusiasm was manifested, especially after the choruses above specified, and after an admirable rendering of the fine fugue *a 5 voci*, "Sicut locutus est." Little need be added as to the rest of the second day's programme, as the two lighter works which followed—viz., Haydn's genial *Seasons* and Mendelssohn's popular *Hymn of Praise*—are stock favorites with us. Both of these were performed far better than on any previous occasion in our recollection, and it was particularly interesting to hear the *Lobgesang* in the place where Mendelssohn himself so carefully rehearsed and conducted it in 1842, when his intimate friend Rietz was also, as last week, conductor.

The following was the selection at the "artists' concert," originated by Mendelssohn as a supplementary performance on the third day of the Feast:

Overture, "Anacreon".....	Chernobin.
Air from "Euryanthe," Herr Vogl.....	Weber.
Violin Concerto, Herr Joachim.....	Beethoven.
Recitative and air from "Iphigenia," Herr Hill.....	Gluck.
Songs, Mme. Joachim, { "To the Lyre".....	Schubert.
{ "Ewig Liebe".....	Brahms.
Choruses from the "Seasons".....	Haydn.

Overture, "Ermont".....	Beethoven.
Air from "Rijah," Mme. Bellingrath.....	Mendelssohn.
Violoncello concerto, Herr Grützmecher.....	Schumann.
Scene and air from "Fieschella," Mme. Soltans.....	Weber.
Barytone and scherzo for violin, Herr Joachim.....	Schubert.
Songs, Mme. Bel- { "Im Wald".....	Hillier.
{ "Ich wandre nicht".....	Schumann.
Bass air, Herr Hill, and Choruses from "Joshua".....	Handel.

Here was a superb selection. Herr Vogl received an ovation—as, indeed, did each artist. On the appearance of Joachim there was a flourish of drums and trumpets, and flowers were thrown by the chorus singers, which the great player—to the delight of the

audience—handed to Mme. Joachim, who happened to be within reach. On the conclusion of the concerto, which he never played better, and which we never heard so well accompanied, another demonstration took place, and a wreath was amongst the offerings to the shrine of his genius. Hardly less enthusiasm was elicited on the appearance of Mme. Joachim, who sang Schubert's setting of the translation from *Anacreon* and Brahms's new song so well as to be encored, when she gave Schumann's exquisite "Ich grolle nicht." Hill's singing of the very trying recitative, &c., of Gluck evinced high dramatic power, and his delivery of "Shall I Mamre's fertile plain" was in a different way as admirable. The concerto of Schumann was wonderfully played by the great Dresden violoncellist, and after more ovations to Soltans and Bellingrath and to Joachim, and the coronation of Rietz with a large laurel wreath, the Festival came to a worthy conclusion with a repetition of the two finest choruses in *Joshua*, "Hail, mighty Joshua," and—

"For all these mercies we will sing
Eternal praise to Heaven's high King."

The performances were honored with the presence of her Royal Highness the Princess of Hohen-Zollern, her Royal Highness the Princess (jun.) of Hohen Zollern, his Royal Highness Prince Frederick of Russia, and the Prince of Holstein. Amongst musical celebrities were observed Ferdinand Hiller, and Franz Weber of Cologne, Samuel of Brussels, Schornstein of Elberfeld, Grimm of Munster, Verhulst of Amsterdam, Lindhult of Stockholm, Reinthalder of Bremen, Breunung of Aix-la-Chapelle, &c.

One of the most interesting features in connection with this Festival was an invitation from Joachim to hear the performance and the composition of a youth of fourteen of extraordinary promise—Julius Röntgen, son of Röntgen of Leipzig who led the first violins. This talented boy played on the pianoforte three preludes and fugues for organ by himself, in F minor, E flat major, and E minor, each of which exhibits a rare knowledge of counterpoint and an intimate acquaintance with the best models of ancient and modern art. He also performed some variations on an original theme in A flat, of remarkable excellence, and as the composition of a mere child almost magical. But the most astonishing effort of this precocious, though at the same time entirely childlike and unsophisticated young genius, is a *Duo* for violin and viola in three movements, which was performed by Joachim and Röntgen senior, the interesting young composer, whose head did not reach the top of the desks, standing by these two great artists, and turning over for them, in entire oblivion of the audience present, and evidently wrapped up heart and soul in his new work. The boy's face and his inspired look as if he had caught a ray of the *afflatus divinus*, and indeed the whole scene (which would be an apt subject for a painter) is not likely to be forgotten by those present, especially if Julius Röntgen should one day become, as Joachim thinks not unlikely, one of the great masters.

The Whitsuntide weather was propitious, but when the last note of Tuesday's performance had ceased, Nature put off her festive appearance, and wept at the conclusion of the Festival; and the nightingales followed suit and were mute that night. No one, we think, who "assisted" on this memorable occasion could leave Düsseldorf and its artistic atmosphere without regret, and without re-echoing the hearty greeting which musicians gave on parting—*Auf Wiedersehen im nächsten Jahre in Aachen*.

H. S. O.

Handel and Haydn Society.—President's Report.

At the annual meeting of the Handel and Haydn Society, on Monday evening, May 31, the following report was made by Dr. J. BAXTER UPHAM, the President:

Gentlemen: As is my custom, and in compliance with the requirements of the By-Laws of the Society, I respectfully submit my

ANNUAL REPORT.

Prominent among the great choral societies of the world stand the Sing-akademie of Berlin, the Sacred Harmonie Society of London, and the Handel and Haydn Society of our own city. In naming them I ought more properly to place this association second in the list, since it belongs there in precedence of time, and, I may add, in its influence on the musical taste and culture of a populous community. Adopting this order, then, they were founded, respectively, in 1791, 1815, and 1832.

Some curious coincidences appear in the early history and subsequent career of these widely separated

but kindred associations; and these points of resemblance or parallelism (they may perhaps be called) between this society and its German prototype are especially noticeable. Both had their origin in the felt need of some organized association for the promotion of a higher and better taste in music by the practice of the great masterpieces of choral song. That, like ours, sprang from a smaller society of similar nature which preceded it by only a few years, and died away. The number of its original members was twenty-eight—ours was thirty-one. Its growth for the first half century of its existence was precisely after the manner of our own. At the celebration of its fiftieth anniversary, which took place with great pomp in the month of May, 1841, two or three of its original subscribers still lived; the number of its active associates (chorists of both sexes included) was 618, and its roll of membership, from the founding of the society to that date, comprised about 2000 names. At our fiftieth anniversary, twenty-four years later, the facts and statistics presented, it will be remembered, were singularly identical. Such and in so far, indeed, it is our own record, almost line for line and word for word.

Our London contemporary had a similar origin. "It rose into existence (says its historian, Mr. Bowley) to satisfy a public want." "The low state of choral music in London at that time," he continues, "would hardly be believed by the young amateur of the present day: one small but venerable institution, the Cecilian Society—if a few half-private associations be excepted—was all that could be found." In the first year of its existence the financial means of the Sacred Harmonic Society were so limited that for a time, says Mr. Bowley, its dissolution appeared to be inevitable. Singularly enough, the number of its subscribing members at the first, like our own, was just thirty-one. But here the parallel ceases. It is not to be wondered at, that in the literary and commercial metropolis of the world, with a population ten times larger, this London society, once upon its legs, should soon outstrip both its Berlin and Boston competitors in the race; and that, in the 37th year of its life, it numbers its more than 700 active members and subscribers, and boasts of its 500 public performances; of its gigantic fêtes and festivals, attended by an aggregate of a million and a half of auditors; of its fund of £3000; its orchestral library and library of reference, the revised catalogue of which latter covers 320 pages 8vo; its rare manuscripts, its musical instruments, its paintings and its statuary. All honor to the devotion and energy and enterprise of the founders and managers of this noble institution! We rejoice in its well earned prosperity and success.

Turning again for a moment to the Sing-Akademie of Berlin, it is interesting to notice how wide-spread and democratic a hold it has upon the affections of the whole community.

I find on its catalogue of members representatives of every profession and honorable occupation and calling—divines, philosophers, diplomatists, lawyers, physicians, professors in the universities and schools of art and technology, kapellmeisters and composers,—the élite of the social circle of Berlin,—staid citizens, young men and maidens, students, tradesmen, artisans,—in amicable and harmonious union. The honored name of Felix Mendelssohn appears for nine years on the list of tenors, at the same time with that of his distinguished father Abram Mendelssohn, who for forty years sang among the basses. Otto Nicolai, the composer, was likewise included with the bassi profondi; and Henrietta Sonntag and her sister lifted up their angelic voices with the sopranos. Here, also, in the ranks of the chorus, were Meyerbeer and Grell and Reissiger and Schneider and Seidel and a host of others known to fame—examples worthy of imitation to any who may deem the sphere of chorus singing below the level of their superior powers—inconsistent with their aspirations for a great renown.

But I must not dwell on these attractive themes. My duty is rather to review with you the practical operations of the year in connection with our own domestic circle, and present in brief an abstract of the doings of the Society for the past season, with such suggestions and recommendations as seem applicable to the occasion.

As appears from the Secretary's records, the government have been fourteen times called together during the year to attend to the artistic and business interests of the corporation. During the same period the Society have been three times summoned for the admission of members and the transaction of other business. Thirty-nine gentlemen have been admitted to membership, sixteen have been discharged, five have resigned, and none, so far as I am aware, have died.

The regular rehearsals were commenced in Bumstead Hall on the 4th day of October, and have continued, weekly or oftener, until the 16th of the present month. The number of these rehearsals, thirty-

nine in all, if we except the Festival seasons, is greater than for any previous year since my connection with the Society; and, on the whole, the attendance has been better than ever before. How much of this is due to the practice recommended a year since, of indicating the rehearsals attended upon the cards of the members at the door I shall not now stop to inquire. The plan has certainly operated well and deserves to be permanently established. Whether, in addition, some means of registering the particular rehearsal attended should not be adopted I leave it to your good judgment to decide. Surely any means which can add to the efficiency of our regular rehearsals merits your careful consideration.

Seven public performances have been given in the Music Hall during the season, of which the following is the programme:

November 28th—Handel's "Judas Maccabæus."
November 29th—Mendelssohn's "Elijah."
December 26th—Handel's "Messiah."
December 27th—Mendelssohn's "Elijah."
March 27th—Costa's "Naaman."
March 28th—Mendelssohn's "St. Paul."
May 20th—Mendelssohn's "Hymn of Praise."

This last in connection with the Harvard Musical and Boston Music Hall Associations in furtherance of the fund for the establishment of the normal (French) diapason.

To these should be added the very interesting and satisfactory programme of the Stabat Mater on the evening of May 21st, by the full chorus of the Society, in aid of the parting testimonial to our distinguished townsman (Miss Adelaide Phillips) in praise of whose modest worth, of whose generous nature, and genius, and artistic culture, too much can hardly be said.

The following are the principal vocalists who have given their aid to the society in these public performances, all of whom (which can rarely be said) were taken from the ranks of our resident artists:

Miss Adelaide Phillips, Miss J. E. Houston, Miss Lizzie M. Gates, Miss A. S. Whitten, Mrs. Flora Barry, Mrs. D. C. Hall, Mr. Jas. Whitney, Messrs. W. J. and J. F. Winch, Mr. J. F. Rudolphsen, Mr. H. Wilde, Mr. M. W. Whitney.

The works above enumerated have received much and careful preparation on the part of the society, and have been presented with the usual liberal expenditure of means, without regard to the pecuniary results.

If I were to particularize the performances which seem to me to demand especial praise, I should mention the repetition of "Elijah" at Christmas, and the "St. Paul" at Easter, on both of which occasions a crowded audience testified their high appreciation of the more than usual excellence with which these great works were performed. *Per contra*, the rendering of "Judas Maccabæus,"—the first in the series of the winter concerts,—is placed by general consent among the poorest of the Society's public attempts for many years; and the November performance of "St. Paul," three years since, falls somewhat into the same category. Is this a coincidence, merely? or is it a natural consequence of the reaction which follows upon the excitement and unusual effort of the great festival week of the preceding spring? The latter, to some degree at any rate, may be the true explanation.

The interest which centres upon such special occasions, and the extra effort of an enlarged chorus and orchestra to give them élat and a brilliant success would naturally dispose to subsequent inaction and indifference, and so these festivals, much as they are sought after and enjoyed by the public, and greatly as they have contributed to the reputation of the society, may retard for a time our steady every-day progress. A conscientious determination on the part of every member to resist such influence is therefore necessary, or an apparent benefit may be turned into a real detriment. This leads me to refer again to a subject before mentioned in my annual reports, viz.: the expediency, on future occasions of this sort, of relying more exclusively upon the materials we may possess within our limits. This will be possible now more than ever before, so far as choral ability is concerned.

I wish our orchestral resources were such as to warrant my saying as much for that department of a great festival occasion.

The monitorial plan, adopted for the first time at the Triennial Festival last May, has now become a feature of our public performances, although as yet, in some respects, faulty. I doubt not, with due attention, it can be made a success. A decided improvement is also to be recorded in the order and discipline of the Society in passing to their places in the choir in the large hall. This is mainly to be attributed to the present practice of numbering the seats of the chorus, in both the upper and the lower halls, so that each member may at all times know and occupy his

own appropriate place. Our thanks are due to the gentlemanly corps of superintendents who have so efficiently carried out the details of this system and have so satisfactorily marshalled the several departments of the choir.

The financial results of the operations of the Society for the year, I regret to add, show a balance on the wrong side. The funds, however, in the treasury at the beginning of the season, added to the receipts for the year, have so far made up the deficiency as to obviate the necessity of calling for either a loan or an assessment.

The library, as appears from the report of our excellent Librarian, is in good condition. The number of volumes has been increased by the addition of the required quota for the new oratorio "Naaman," which has been added to our repertoire during the year.

The library room, adjoining this hall, has proved to us a great comfort and convenience. But we still miss upon the catalogue many of the works of the great composer from whom this society takes its name. I could wish that ere long a complete collection of Handel's oratorios could be added to the list we already possess. For the first time our shelves now show a nucleus of the choral compositions of Seb. Bach. It is to be hoped that this also will be extended till it comprises at least the Passions-music and the Magnificat in G of this great author. Of the mass music of Haydn, Beethoven and Mozart and the additional Psalms of Mendelssohn I will not speak. All this, we confidently believe, will come in good time.

I am happy to announce that the task of preparing the annals of the Society for publication has been committed to competent hands, and is now in process of completion. I have in times past pointed out freely, and as I hope, candidly and impartially, such faults and shortcomings of the Society as have come to my notice. That these defects have been entirely overcome, I do not presume to assert. The standard of excellence for choral performances in our community is advancing year by year, and that degree of excellence which, a few years since, might have been looked upon with complacency, would by no means be deemed satisfactory by us now. Other choral organizations are springing up in this community and in neighboring cities, which, in their public performances of the same great works, challenge a near comparison with our own, and the increased attention given to musical education, as shown in the recent remarkable exhibition of that department of our Public School system, as well as in the occasional concerts of the two great Conservatories of Music, warn us to be yet more critical in our judgment of ourselves.

Something more can be done for the better balancing of the chorus, and in adding to the numerical force of our association especial care in this particular should hereafter be taken. I have previously ventured the assertion that the limit of our active members might, for the present, be properly fixed at 600. And by this I mean that number of really competent, coöperating and well trained voices. It would be much better, in my opinion, to add to the efficiency and excellence of our numbers within that limit than to attempt to go beyond. How this can best be done is a problem I will leave to the incoming Board to solve. Better by far eliminate, if need be, existing incompetent material by rigidly enforcing the exactions of our by-laws as to punctuality and regularity of attendance at rehearsals, and by raising at once and decidedly the standard of requirements in the examination of new candidates, than to court an extension of our forces at the risk of the dilution of their efficiency and power.

With this anniversary closes the eighth year of my official connection with our venerable association. In this term of eight years the society has gone through some of its most trying experiences, and it has known some of the most joyous and triumphant eras of its history. It has seen the last of its original members, the remnant of that heroic band who upheld the honor and bore the burden of its struggling infancy, drop into the tomb. It has passed into and out of the cloud of rebellious war, the like of which the world had never known before, and in which it bore its share of the general doubt and uncertainty and gloom.

On the other hand it has seen the creation of a fund upon a secure and substantial basis, with encouraging prospects of its continued increase. It has established a series of triennial festivals with a success so signal and unqualified as to give assurance of their permanency as an institution. It has but recently, as has been said, joined with our sister associations in art to arrest and bring back to a safe anchorage the musical pitch, which in these latter years of storm and excitement had drifted so wide of its moorings. It has crossed the boundary line of its first half century of life, and is now in the maturity

of its strength, never before so conscious of its own power, never so honored and so loved, never so ready and so able to do battle for the noble cause to whose interests it stands pledged.

For myself I deem it most fortunate,—providential indeed,—that, in all this term of service, so little change has occurred in the organization of the Society. Our conductor and organist, both without their superior, have manfully stood by us. The Executive of the Board of Government, with the exception of the treasuryship—made vacant by the death of our esteemed associate, Mr. Matthew Parker—has remained unbroken. Our beloved vice-president, so suddenly stricken down in the prime and vigor of his useful life, will now, we venture to hope, ere long be restored to us again in the fulness of health. And in all these years, with no reservation that deserves a second thought, harmony and good feeling have prevailed,—almost an identity in matters of taste and of judgement, and the same kindness and courtesy and good will on your part, gentlemen, command my grateful appreciation.

In conclusion, will you accept once more for yourselves individually, and for the Society whose honor you have done so much to uphold, my earnest wishes for your happiness and prosperity.

Dwight's Journal of Music.

BOSTON, JUNE 19, 1869.

Musical Festivals—Their Rise in England.

Musical Festivals, upon a grand scale, with Oratorio, may properly be said to have begun with the Handel Commemoration in Westminster Abbey, in 1784. Dr. Burney, who chronicles the events of those five days (May 26th, 27th, 29th, and June 3d and 5th) in a sumptuous quarto volume, with all his glowing enthusiasm, and his elegant and scholarly garrulity, (the book is now rare,) took great pains to ascertain if there were any record of an earlier musical feast in any country in which as many as 500 performers were united, and could discover none. A few instances are named of gatherings of two or three hundred singers and musicians on some royal or national occasions in Paris, Rome, or Venice, but the elements of a grand organic musical festival scarcely existed before Handel. There was no orchestra, upon which all must centre; and even Handel's orchestra, and such as they had at that centennial of his birth, was but a rude and imperfect agglomeration compared with the grand orchestra of our day. Several of the periodical Festivals, now celebrated on so vast a scale in England, had their small beginnings earlier than the Handel Commemoration. The Annual Meetings of the three Choirs of Worcester, Hereford and Gloucester, commenced in 1724; the Birmingham Triennial Festival (now the most famous), in 1778. But the Commemoration of Handel brought together 525 musicians—a moderate number for our day.

Nothing but the influence of Handel's music, and the general love and reverence especially for his "Messiah," made such an occasion possible. "Handel's Church music had been kept alive, and had supported life in thousands, by its performance for charitable purposes." The hospitals and infirmaries throughout the kingdom were "indebted to the art of music, and to Handel's works in particular, for their support. His "Messiah" alone, as performed under his own direction in the last ten years of his life, (1749–59,) yielded about £7,000 to the Foundling Hospital, which was increased by subsequent performances until the year 1777 to over £10,000. That very Westminster Abbey Festival gave £1,000 to the Westminster Hospital, and £6,000 to the Society

for Decayed Musicians, to which Handel had already bequeathed £1,000 at his death. Thus, besides its direct influence on the hearts and minds of men, the music of Handel has been one of the world's great charities; for charity is still the end of all the great festivals, at Birmingham and elsewhere, into which his music breathed the breath of life.

From Burney's book we glean some curious particulars about the Commemoration in Westminster Abbey. The proportions of choir and orchestra were singular; there were 250 instruments to 275 singers.

The orchestra itself was strangely composed; he gives a list of 26 players of the hautboy, and 26 bassoons and one double bassoon! These instruments were much cultivated in Handel's time. There were no clarinets. The other elements were: 48 first violins, 47 second violins, 26 tenors, 21 violoncellos, 15 double basses, 6 flutes, 12 trumpets, 6 "trombones or sacbuts," 12 horns, 3 kettle-drums, 1 double kettle-drum.

The Choir consisted of 60 Trebles, most of whom were boys, (thus the list includes "three Master Ashleys," "ten Chapel boys," "Master Latter," "Master Loader," "Mrs. Love," "ten St. Paul's boys," "Master Piper," &c., &c.); 48 Counter Tenors (men), instead of our contralti; 83 Tenors; 84 Basses. The famous German prima donna, Mme. Mara, sang the great soprano airs in the "Messiah." The conductor was Joah Bates, Esq., who played the organ, seated at a keyboard nineteen feet in front of the organ itself, in the middle, and in full view of the performers; he was aided by two violin "leaders," but there was no beating of time; the whole "moved like clock-work," without such aid. The scene, as described by Burney, must have been magnificent.

The music performed was all by Handel, and consisted, besides the "Messiah" twice, of the "Dettingen Te Deum," and miscellaneous selections from his vocal and instrumental works, arias from his operas, hautboy concertos, organ fugues, overtures to other oratorios, &c. This so set the example of all miscellaneous programmes, that we find in all the English festivals from that time until the Sacred Harmonic Society was established in 1832, scarcely an instance of a complete oratorio of Handel being given, with the exception of the "Messiah."

The influence of such festivals in England may be judged by the following table of all that were held, down to the time of the first great Handel Festival in the Crystal Palace, 1857, with estimates of the aggregate attendance upon each.

6 Westminster Abbey.....	1784 to 1791.....	60,000
1 ditto	1834.....	20,000
4 York Minster.....	1823 to 1835.....	90,000
4 Edinburgh.....	1813 to 1843.....	32,000
11 Norwich.....	1824 to 1854.....	88,000
17 Birmingham.....	1749 to 1829.....	180,000
8 ditto in Town Hall.....	1834 to 1855.....	
4 Chester.....	1806 to 1829.....	
7 Derby.....	1810 to 1831.....	
1 Dublin.....	1831.....	
8 Liverpool.....	1813 to 1848.....	100,000
2 Manchester.....	1824 & 1829.....	
2 Bradford.....	1853 & 1856.....	
132 Three Choirs of Gloucester, Hereford, &c.....	1724 to 1856.....	370,000

This makes a total of 1,000,000 persons as the entire number presents upon all these occasions. The Sacred Harmonic Society in 1832, originated a regular series of performances of Handel's Oratorios in London, on a scale equal to that of the Festivals of former years. Between June 1836 and June 1856 this Society had given 344 performances in Exeter Hall, which, it is estimated, were attended in the aggregate by 650,000

persons. One half of these 344 performances consisted of entire Oratorios of Handel, embracing the "Messiah," "Israel in Egypt," "Judas Maccabæus," "Samson," "Solomon," "Joshua," "Saul," "Jephtha," "Deborah," "Athaliah" and "Belshazzar."

Thus England has been the cradle and the chief seat of these monster musical Festivals, and Handel's music has been as the breath of life to them.

Next to Handel's oratorios, there have figured at the festivals such works of course as Haydn's "Creation," Mozart's "Requiem," Spohr's "Last Judgment," Beethoven's "Mount of Olives," and only recently the "Passion" of Bach, Handel's great contemporary, who never went abroad from his own Germany. Then came the day of Mendelssohn; a great day was that for England's music when the composer himself conducted the first performance of "Elijah" at the Birmingham Festival, on the 26th of August. The influence of his music upon English writers soon became as visible as Handel's had been, and a large crop of English oratorios soon sprang up, plainly inspired at second hand by Mendelssohn. The most successful of these imitations, several of which have had their turn at festivals, have been Mr. Costa's "Eli" and "Naaman," the filial relationship of which to the "Elijah," those who have heard them performed here by the Handel and Haydn Society, can hardly fail to recognize.

(To be continued.)

The Past Two Musical Years in Boston.

(Continued.)

We have given the list of the principal Orchestral music which has been performed here in the last two seasons; from which it appears that in 38 Concerts we have had 30 different Symphonies, some of them repeatedly (namely 6 by Haydn, 4 by Mozart, 8 by Beethoven, 4 by Mendelssohn, 2 by Schubert, 3 by Schumann, 3 by Gade); 14 different Concertos (Mozart 1, Beethoven 5, Mendelssohn 3, Chopin 2, Schumann, Joachim, Liszt, Spohr, Weber, 1 each); and at least 35 different Overtures (Gluck 1, Beethoven 2, Mendelssohn 6, Cherubini 3, Weber 5, Bennett 2, Gade 2, Rossini 4, Schubert, Schumann, Spohr, Wagner, Rietz, &c., 1 each); besides works in other forms.

The Symphonies heard here for the first time were: Haydn in G (No. 13), in B flat, and the short one in B major (*H dur*); Schubert in B minor, Schumann in E flat (the "Rhenish," or "Cologne" Symp.); Gade in E; and Mendelssohn's "Reformation." The Concertos new to us were: Joachim's for violin; Beethoven's Triple Concerto, and the No. 1 for the Piano; Liszt's in E flat; Mozart, for 2 pianos. The Overtures heard here for the first time were: Beethoven's "Weihe des Hauses" (op. 124); Mendelssohn's "Trumpet" Ov.; Bennett's "Waldnymph"; Cherubini's to "Medea." We should have mentioned that the Violin Concertos were played by Mme. Camilla Urso and Mr. Listemann; the Piano Concertos by Messrs. Dresel, Leonhard, Lang, Parker, Perabo, Petersilea, Miss Topp and Miss Dutton; the "Triple Concerto" by Messrs. Lang, Eichberg and Fries, and again by Perabo, Listemann and Fries.—So much of the properly Orchestral Concerts. We come now to

II. CHAMBER MUSIC.

Our summary will embrace two seasons of the Mendelssohn Quintette Club, of four concerts each; the four Quartet Matinées of Mr. Listemann, instituted this last winter; Otto Dresel's Piano Readings (Spring of '68); Hugo Leonhard's four Piano Matinées in April last; J. C. D. Parker's three Trio Soirées, this past Spring; besides various scattering

chamber concerts given by Miss Alide Topp, Mr. Perabo, Petersilea, and others. Unfortunately, as we have not the data at hand, it cannot include the numerous programmes of classical chamber music given by the teachers and pupils of the New England and the Boston Conservatories, which would swell the account considerably. So far as we are able to recall, the different composers have been represented as follows:

J. S. BACH. *Piano-forte pieces*, from Suites, Partitas, Well-tempered Clavichord, &c. (mostly played by Mr. Dresel or Mr. Leonhard); of Sarabandes, Gavottes, Minuets, Airs, Passepieds, &c., &c., say 16 performances; of Preludes and Fugues 6 or 8; also Concerto in D minor, for three pianos.

HANDEL. Variations in D minor, piano, (Miss Topp).

HAYDN. *String Quartets*: No. 69, in B flat; No. 75, in G, twice.—*Trios for Piano, Violin & Cello*: in G, No. 1; in B flat; in A.

Boccherini. *Quintet* in G, No. 62.

MOZART. *Quintet (strings)*, in B flat.—*Quartets*: No. 2, D minor; 4, E flat; 6, C (twice); No. —1' *Cello Solo*: Adagio (W. Fries).—*Piano Solos*: Sonata, No. 5, in A minor (Perabo); Adagio in B minor; &c.

DUSSEK. Sonata for Piano and Violin.

BEETHOVEN. *Quartets*: in F, op. 18; A, op. 18; F, op. 59; E minor, do. (twice); A minor, do.; C-sharp minor, op. 131; F, op. 135 (twice)—*Trios*: No. 2, in G; 3, C minor (twice); in B flat, op. 97 (3 times).—*Sonatas for Piano and Violin*: in F, op. 24 (4 times); in C minor, op. 30; in A, op. 47 (4 times).—*For Piano and Cello*: in G minor, op. 5 (twice); in A, op. 69 (twice).—*For Piano Solo*: in F minor, op. 2; C, op. 2; E flat, op. 7; C minor, op. 10; F, op. 10; B flat, op. 22; A flat, op. 26; C-sharp minor, op. 27; D minor, op. 31; E flat, op. 31; C, op. 53; E minor, op. 90; A flat, op. 110.—*Variations*: in F, op. 34 (Miss Topp); 15 do., with Fugue, in E flat, op. 35, (Perabo).

HUMMEL. *Septet* in D minor.

MOSCHELES. Sonata for 4 hands; "Homage à Händel," do.; Etude in A flat.

SCHUBERT. *Quintet* in C (with 2 cellos).—*Quartet*, in D minor.—*Trio* (piano and strings), in E flat, op. 100 (5 times).—*Piano and Violin*: Rondo brilliant, op. 70.—*Piano Sonata*, F minor, op. 142; *Ländler*, *Marches*, &c.

MENDELSSOHN. *Otello*, op. 20.—*Quintet* in B flat, op. 87.—*Quartets*: in B minor, op. 3; E minor, op. 44.—*Trio*, in C minor, op. 66 (3 times).—*Sonata for Piano and Cello*, in D, op. 58 (3 times).—*Piano Solo*: Songs without Words, 8th Book, (Lang); others, too many to count; Andante con *Variationi* (Parker); *Caprices*, op. 16; op. 33, No. 2; in B minor; Rondo Capriccioso, E minor (twice); *Fantaisies* in A minor, and E minor; Scherzo, arr. from Reformation Symphony; Presto scherzando; Scherzino; &c., &c.

SCHUMANN. *Quintet* (piano and strings), op. 44.—*Trios*: No. 1, in D minor; in F, op. 80.—*Piano*: Arabeske, op. 18; Scherzino in B flat; Toccata, op. 7; Scherzo; Novelettes; Intermezzo; Romanza; 2 Allegros from op. 58; "Grillen," "Fabel," op. 12 (twice); "Evening," from Phantasie-stücke; Andante, op. 17; Theme and Variations in B flat, for 2 pianos; Slumber Song: Allegro in Canon form; &c.

SPOHR. *Nonetto*, op. 31.—*Violin Concerto* ("Gesang-Szene") arranged for Flute.

TOMASCHK. Three Eclogues for Piano.

WERNER. *Piano*: Polonaise in E flat Scherzo from a Sonata; Adagio and Rondo presto, do.

CHOPIN. *For Piano*: Impromptus in A flat and C-sharp minor; Fantaisie in F minor, op. 49; Andante Spianato, op. 22 (twice); Rondo in E flat, op. 16; Mazourkas, 10 or more; Polonaises: op. 22; op. 26 (twice); Etudes, 4 at least; Scherzo, from Sonata, op. 31 (twice); do. in E, op. 54, and others; Ballades: in G minor (twice); in A flat; Berceuse; Notturmes, Valses, Preludes, &c. &c.

F. HILLER. *Piano*: Caprice; Valse.

LISZT. Rhapsodies Hongroises, Nos. 1 and 2; "Gnomesreigen"; Valse Caprice, after Schubert; Gondoliera and Tarantella; Songs of Franz, transcribed; &c.

RAFF. Valse Caprice.

A. RUBINSTEIN. *Quintet* in F, op. 59; Etude for piano, in C.

STEPHEN HELLER. *Piano*: Etude in D flat, &c.

THALBERG. Cradle Song; Etude; Fantasia, &c.

J. O. GRIMM. Suite in Canon form (for string quintet).

SCHAEFFER, SARAN, DRESEL. Phantasie stucke, &c. for Piano.

Most of the Chamber Concert programmes have been relieved by one or two vocal solos, and it is creditable to our singers, as well as to the public taste to which the singer keeps instinctively quite close, that their selections have been of so high an order. Airs and Cavatinas from Italian and French opera, namby-pamby sentimental ballads, &c., visit the concert room with much less frequency than formerly; ears once so pertinaciously bored by that tribe, are now wooed and won by strains of finer influence. For instance—though we cannot be exact—the nobler masters of song have ministered to us through their sincere melodies, somewhat as follows:

BACH, in several Arias, (as well as Chorals),—not, we are sorry to say, so often as in some previous years.

HANDEL. Dozens of times, in half a dozen airs; familiar ones of old.

GLUCK. Two arias.

MOZART. We count 12 various arias from operas, and songs, several of them sung frequently.

BEETHOVEN. The Liederkreis: "An die entfernte Geliebte;" "Ah Perfidio;" "Adelaide;" Quartet and Scena, from *Fidelio*.

SCHUBERT. 10 Songs, including (besides the well-worn ones) "Kolma's Klage," "Du bist die Ruh," "Geheimes" (*Le Secret*), &c. Also several Hymns and Choruses for male voices.

MENDELSSOHN. 14 Songs, besides Arias from Oratorios and Psalms.

SCHUMANN. 9 Songs, including part of the cycle: "Dichterliebe," the Duet: "Unter'm Fenster," &c.

ROBERT FRANZ. Some 15 Songs, some of which have figured in a good many programmes.

FERD. HILLER, GADE, DESSAUER, &c., in a few instances.

ROSSINI, of course, often.

We have yet to sum up the Oratorio and Choral performances, the Organ music, &c., &c.

Concerts.

THE CHICKERING CLUB invited their friends to the pleasant Hall that bears that name a few weeks ago, and gave them a delightful feast of their singularly refined and perfect male Part-Singing. The selections were all choice and seasonable, the words beautiful, mostly little poems of Nature, about "Night," "Early Morning," "Winter," "The Mountains," "The Woodland Rose," "On the Water," &c.; or patriotic; or, as in the case of "Vineta," the sunken city, mystical-romantic; and the English translations had been made with great felicity and tact by a poetic member of the Club. The compositions were by Schubert, Gade, Abt, Fischer, Marschner, Kücken; and for a finale, best of all, and in a grander strain (this alone with piano accompaniment) they sang Mendelssohn's noble music to Schiller's Ode "To the Artists."

The Peace Jubilee.

Having to go to press this week on Wednesday morning, we have hardly a column left in which to make a few notes on the performance of the first day. The scene on entering the huge Coliseum was indeed most imposing. The sight of all those faces turned toward you from the vast amphitheatre filled by ten thousand singers and a thousand instrumentalists, all full of glowing expectation, and of the audience of more than twelve thousand, covering floor and balconies, was inspiring. The building, too, with its strong, light framework, however plain without, is beautiful within, and the decoration with flags and banners excellent in color and design. Much as we disliked the extravagance of the plan originally, and shrank from the boastful style of the announcement of this "greatest musical festival ever held in any part of the world," (as if greatness were to be measured by mere magnitude and numbers!)—we cheerfully make haste to own that the result so far has in many respects agreeably disappointed us. Upon the whole, a better thing has been wrought out of it, than a plan so vain-glorious in the conception, so unscrupulously advertised and glorified before it had begun to be, and having so much of claptrap mixed up with what there was good in its programme, gave one any reasonable right to expect. But the wide, stupendous advertising filled thousands of minds with an enthusiasm which, if ignorant, was entirely honest; the mustering of all the clans of song, in such vast numbers, all within one city and one building, fired the imagination of the singers far and wide; and then, when the thing was really taken hold of by those with money to ensure, and business energy and skill to organize, the inordinate dimensions of the plan had to be reduced to make it practicable (even while the boastful advertising went on!),—and that reduction was the saving of the enterprise. For the managerial end of awakening attention far and wide, the biggest number served; but to really musical and thinking persons, the smaller the number, the greater the recommendation. Hence when the chorus of 20,000 was reduced one-half; the real orchestra from 1,000 to 500; the 20,000 children to 6,000; and the building itself cut down accordingly, the thing began to look more feasible and more attractive; for of course 10,000 voices must sound better than 20,000.

But we have no time now to take the whole great subject up from the beginning. We can only say that the success of Tuesday was in the main glorious and inspiring. The vast audience were greatly stirred, delighted. The best effects were those achieved by the great Chorus. The unity of impression was much better than we had dared to expect; for it had seemed a very doubtful problem whether the sound of the nearest and the farthest voices, hundreds of feet apart, could reach the ear at the same instant. In the plainer harmony, with long sustained tones, like the opening Luther's Choral, we felt no lack of unity,—only, at each pause, a faint nimbus of remoter harmony was heard after the nearer mass of voices had ceased. More rapid and complicated movements were of course less clear and precise in outline. But in all, the wonder was that so vast a chorus sang so well together; it was a proud proof of the wide-spread choral culture in the region which has Boston for its centre. The Mozart *Gloria* and the *Incantatus*, in which Mr. ZERRAHL conducted, went the best, and indeed admirably. Mme. PAREPA-ROSA's voice told better, doubtless, than any other voice could have done in the solo; yet it sounded very far off, and did not justify the introduction of solo-singing in so vast a place. The same of Gounod's *Ave Maria*, in which the 200 sopranos made a rich sound in the obbligato. The "Star-Spangled Banner," it is pretty certain, never was sung so well before, nor with effect so electrifying, at least in safe and peaceful times. Keller's "American Hymn," being plain, simple harmony, an honest but rather commonplace composition, was one of the things most sure to sound well. The "Anvil Chorus" was a childish, trivial thing for any grand occasion, and the poor claptrap of the hundred anvils was really a failure in point of effect; a single honest blacksmith's anvil has more ring to it. The guns were wonderfully well timed, think what you will of them. This and the patriotic pieces were conducted by Mr. GUNNORS in person. Mr. EICHENBERG took the baton in the first orchestral piece, the overture to *Tannhäuser*. It was a splendid orchestra with its 55 double basses, and played well; but, where we sat (in the middle of the floor), it was with difficulty we heard all. The Overture to "Toll" and "Coronation March" were clearer. But we must wait till it is all over. So much more by way of recognition and beginning.

HANDEL AND HAYDN SOCIETY. The annual meeting for the election of officers and the transaction of other business, was held in Bumstead Hall, May 31, the president of the society, Dr. J. Baxter Upham, in the chair.

The report of the treasurer showed that the receipts of the society from concerts, &c., including a balance on hand of \$1129 71 at the beginning of the year, were \$9723 12. The whole of this was expended in paying sundry bills and current expenses. The treasurer was consequently without any funds, but as the society was out of debt no assessment was necessary. The present value of the permanent funds of the society was \$8195.

The report of the librarian showed that the library was in good condition. A beautiful fac-simile copy of Handel's autograph score of the Messiah, in chromo-lithograph, had been presented by Carl Zerrahn, and a fine engraving representing the "Apotheosis of Handel" was presented by Dr. Upham.

The president read the annual report, which we print elsewhere in full.

The following officers were reelected for the ensuing year:

President, J. Baxter Upham.
Vice-President, O. J. Faxon.
Secretary, Loring B. Barnes.
Librarian, George G. Chickering,
Treasurer, George W. Palmer.
Directors, D. L. Laws, E. C. Daniell, R. M. Lowell, Oliver B. Lathrop, George Fisher, Samuel Jennison, Levi W. Johnson, William H. Wadleigh.

BOSTON MUSIC HALL ASSOCIATION. The annual meeting of the stockholders was held at the Music Hall, June 9th, J. Baxter Upham, the President, in the chair.

The report of the Treasurer was read, showing the receipts for the year to be as follows:

From Organ Concerts.....	\$2,901 85
Other Concerts.....	9,154 00
Fairs, Lectures and other gatherings.....	18,273 50
Use of Hall for Sunday Services.....	2,500 00
Yearly rent of New England Conservatory of Music.....	2,500 00
Use of Bumstead Hall and Ante-rooms.....	1,392 00
Sale of Organ Books.....	50 00
Profits of Exhibition of Busts, etc.....	105 83
	\$31,912 21

Payments for the year were as follows:

For gas.....	\$3,455 84
Fuel.....	508 00
Insurance.....	1,562 50
Interest.....	3,867 88
Taxes.....	2,460 20
Salaries.....	1,200 00
Sundry Expenses.....	11,587 57
	24,671 93
Profits of the year.....	7,240 28
	\$31,912 21

The account was referred to an Auditing Committee with instructions to report to the Directors at as early a day as practicable.

The President made a report on the condition of the affairs of the corporation, saying that all the property was in good condition, and called the attention of members to the fact that six pictures had been presented to the association during the past year by Mr. Gardner Brewer. These were all portraits of musical composers, celebrated in their day, one of them having been the teacher of Beethoven. A marble bust of Charlotte Cushman had also been presented by Mrs. Gorham Brooks.

The subject of Insurance was brought up, and it was stated that the amount on the building was \$75,000; on the organ \$60,000, and on the statue of Beethoven \$2,000. Many members thought the insurance on the building was more than enough to cover any loss which they were liable to sustain, although the amount on the organ was not too high. The President stated that this instrument could not be replaced short of \$100,000 at the present time, and that it cost about \$60,000 in gold.

The discussion was now dropped, and the subject of electing Directors for the ensuing year being the next business, a Nominating Committee was appointed. They reported the following list who were all unanimously reelected:

J. Baxter Upham, R. E. Aphorpe, Eben Dale, E. T. Osborn, H. W. Pickering, John P. Putnam, S. Lathrop Thorndike.

Bernhard Molique.

A slight memorial of one of the worthiest human beings that ever existed, and one of the most complete artists who have expressed themselves in Music, is due to the sterling merits of Bernhard Molique. Though no one could number him among the men of genius who have figured so brilliantly during the past half-century, his conscientious working-out of every talent which he possessed by nature, and could improve by study, give the deceased that high

place among his predecessors and contemporaries which it is fit and fair to claim for him now that his simple, laborious and honorable life is over.

He was born at Nuremberg in the year 1803. His father, a town musician (to which position there is no equivalent in England or in France), obliged the boy to make himself useful on many instruments—an admirable musical training. When he was fourteen years of age he was sent to Munich and placed under Rovelli, first violinist of the Royal Chapel. Two years later he was in the orchestra of the Theater an der Wien, at Vienna; subsequently he returned to the Bavarian capital, to succeed his master as first court violinist, when only seventeen years of age. I have heard his contemporaries speak of his playing at that time as something rash, daring and brilliant in no common degree. But I must doubt the fidelity of such a character. It is more certain that the sobriety and sedateness of his manner (unimpeachable as was his execution), and the strictly classical forms of his compositions, stood in the way of his success at a time when such more showy but less solid men as Lafont, De Beriot and Paganini were abroad. After travelling for some years, as a virtuoso, he took up his abode in Stuttgart. There he was resorted to and consulted as a master of his instrument. On the breaking out of the troubles in Germany, encouraged by the respect shown him during previous visits to this country, he took that resolution which is always perilous in one whose nationality is distinct and whose habits are formed—of changing his country; and settled himself in England. Here there was no occupation for him analogous to that he had left in his own land. But it was admirable to see how he conformed himself to our requirements. Incessantly—too incessantly—occupied with composition, for "all sorts and conditions" of musicians, and as a matter of nature and conscience always doing his best, never debasing the standard he had set for himself, with a view to popular requirements, Herr Molique undertook the exhausting duties of a professor of harmony and composition. That he was singularly happy in his pupils may be seen in future records of English music and musicians. No one profited by his teaching who did not esteem and regard the man, apart from his lessons. This, he it said without indelicacy, was proved emphatically and gratefully, when his tired hand could write no longer, and his tired brain had to take rest beyond the contest and turmoil of London. He died quietly, at home, after a long period of bodily and mental decay, "among his own people," without, it is hoped, a want or a care.

To appraise his value as a composer is not an easy task. His favorite work, "Abraham," an elaborate oratorio, proves, after all that could be said and sung about it, to be little more than a reflex of "Elijah." His violin concertos, I believe, will wear, so long, at least, as any show-music can wear. After the one by Beethoven, and the one by Mendelssohn, there are few, if any, works of the kind in which fancy and classical texture are so happily combined. Some of his songs are charming. "If o'er the boundless sky" (so capably sung by Miss Masson), and "The Gondolier Song," are as good as any contributions to the world of German song-writers ever made—Schubert's not excepted.

To end, Bernhard Molique was, as a man, child-like, gracious, unsuspecting, unselfish, without bitterness; and this is remarkable, when the worth of his labors and the smallness of his gains are considered.—*Athenaeum*. HENRY F. CHORLEY.

CARLSRUHE. Herr Ed. Devrient, the well known German actor, (with whose "Recollections of Mendelssohn" we have been making our readers acquainted) lately celebrated his fiftieth professional anniversary. A short time previously, he had refused a very flattering offer from Stuttgart, preferring to remain here. The Grand-Duke has now made him General-Director of the Theatre. On the day of the anniversary, Herr Devrient received congratulatory messages and letters from his brother actors and from his admirers in all parts of Germany, besides the Order of the Crown, &c., &c.

COLOGNE. The greatest regret is manifested among all classes at the resolution of Herr Ferdinand Hiller to throw up the post he has so long filled with credit to himself and eminent advantage to the city. According to report, his retirement is due to a feeling of indignation at a series of annoyances and vexations to which he has been subjected. Herr Hiller had for some time past demanded an augmentation of his salary as Town Conductor, and the guarantee of a pension for himself and his family; he had likewise expressed a wish that his position should be assured by a proper legal contract; but neither of these requests was gratified, and he has, therefore, determined to sever his official connection with the town.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Footprints in the Sand. *Braham*. 30
Good comic song, about the pretty prints of a lady's foot on the beach sands of Rockaway. Pleasing melody.
- I can't make up my mind. *Smith*. 30
Quite unfortunate, as the young ladies, (as *As be-lieves*) are quite anxious he should choose. Good music, and amusing words.
- I'm as happy as a bird. *Hernandez*. 30
Comic love song, with a very quaint and pleasing melody.
- Farewell. 3. D to f. *Stark*. 30
Fine poetry, happily adapted to the music.
- Bill Craven. *Collins*. 30
A hearty sea song, full of quirks and puns; as when the ship sails out of the harbor, while "his love she went to see," or, as when Bill, sighting a pirate, exclaims, thinking of his cargo, "I ope—I am to save my op—I am!"
- The Swiss Boy. (Steh nur auf). Varied. 6. *Pixis*. 65
C to a.
The well known melody, exquisitely varied for the voice. Has an easier and a more difficult part, but neither are easy. Fine concert piece, and has been recently sung "with great applause."
- Chevy Chase. 3. E♭ to a. *McFarren*. 30
The good old English ballad. Everybody has heard of it, but hardly anybody knows it.
- The Crystal Cave. Duet. 3. C to g. *Glover*. 65
One would think that Glover's duets would deteriorate after a while, but this is as good as the best.
- God keep our country free. 30
A fine hymn, sung at the great "Peace Jubilee." Russian melody.
- The Harp that once thro' Tara's Hall. Chorus. 30
It still holds its own as one of the most melodious of melodies, but now is a "song of ten thousand" as it still echoes over the Jubilee neighborhood in Boston. On Thursday's programme.
- A Hymn of Peace. Chorus. 2. F to f. *Keller*. 30
Keller's American Hymn, with O. W. Holmes' admirable words. On Tuesday's programme at the Jubilee.
- The Monk. (Il Monaco). 5. F to e. *Meyerbeer*. 75
A fine concert song, sung by M. W. Whitney and others. A poor young Monk is struggling to concentrate his mind on religious duties, but is sadly distracted by dreams of the gay world.

Instrumental.

- Festival Waltzes. (Wein, Weib und Gesang). 3. *Strauss*. 75
A bright, cheerful collection, quite suitable for a "festival" set, as Strauss is one of the best of "Festival" conductors.
- Magali. Grand Waltz. 4. E♭. *Leybach*, Op. 83.
A brilliant waltz in Leybach's masterly style.
- Fifth Nocturne. 4. A♭. *Leybach*, Op. 52.
One of the prettiest; graceful and flowing, the melody pleasing and soothing.
- Memory. "Summer Reveries." *Wilson*. 50
Among the Hills. " " " " *Wilson*. 50
Two very graceful productions, and very reasonable. Take them with you on your summer jaunt, and play them by the mountain or sea-side.

Books.

- GLAD TIDINGS. A Collection of New Hymns and Music, for Sabbath Schools, Anniversaries, &c. By L. O. Emerson and L. B. Starkweather. Boards, 35; paper, 30
Both teachers and pupils will welcome this new book, by two authors of rare taste, the first of whom at least is "known by his works" to some hundreds of thousands, the latter also, having an excellent musical reputation. One need not turn over the leaves of the book long to become convinced that there is nothing dull in it. On the contrary, both hymns and music are concise, bright and cheerful to a degree that cannot fail to please young singers.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, E flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

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